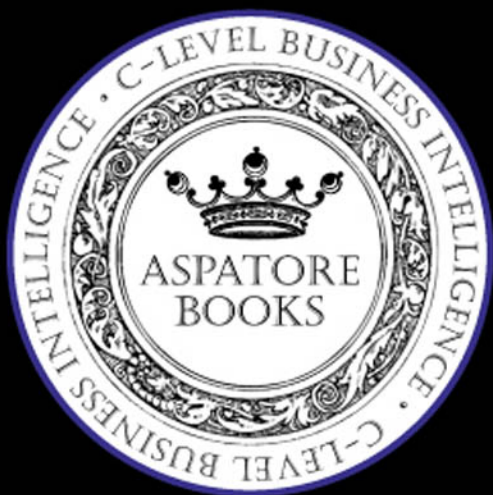




O N E H O U R W I Z

OneHourWiz  
**Public Speaking**

By  
Sporty King



**ASPATORE  
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# OneHourWiz™

## Public Speaking

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# Core Area 1

## The 10 Most Important Principles

Because public speaking and presenting are *skills*, I have chosen to define my important 10 steps beginning with the letter “S” ... for, if you take the letter away your *skills* become *kills*, and your mission fails.

In that same vain I implore you to use your imagination to create memorable steps for yourself. Thus, throughout the book, you will find a space corresponding with each step to fill-in your own blank. You see, I also use “S” because it's the first letter in *Sporty*. For example my first step is **Start**... perhaps you'll use **Activate**... **Begin**... **Commence**... I'll even give you some options at the end of each principle... enjoy.

- 1) **Start** - write your own introduction. Don't allow someone to read your bio to the audience. Pick out the points and facts about your background that tell audiences that you should be speaking.
- 2) **See** - before you speak, visualize yourself as being successful. See your standing ovation and how you move the audience.
- 3) **Sleep** - the night before... get some rest. Even if you can't sleep, relax. Develop your own relaxation routine and use it every time.

*THE 10 MOST IMPORTANT PRINCIPLES*

- 4) **Style** - develop a delivery method that works best for you.
- 5) **Sincerity** - know your topic and audience. This will allow you to come across not only as knowledgeable, but also as empathetic.
- 6) **overSpeak/Speechtalk** - stay within the bounds of your vocabulary. Use words that you understand, in case you need to paraphrase. Beware of slang. Focus on enunciating your consonants.
- 7) **Stand up** - your posture speaks volumes about what you're saying. Leaning on the podium can ruin your relationship with the audience as being casually interested in your topic.
- 8) **Strengths** - know why you're a better speaker than you were last time. Is it your eye contact... vocal variety... animated gestures? Take advantage of that improvement.
- 9) **Stage** - write yourself reminders and directions based on your strengths and weaknesses.
- 10) **Skills** - no matter how good you are, you have to continue to practice to get better.

# Core Area 2

## The Focal Points

### **START**

*When speaking at a banquet or unfamiliar group:* your first chance to connect with your audience will come as they listen to your introduction. Let it be a commercial that walks them into the mindset that makes them most comfortable in hearing you speak. Sure, you may have an impressive resume and background, yet there is nothing more boring than (an audience member) having a Program with your bio while listening to it being read to them. The reading will either be faster or slower than the reader.

Choose the points and facts about your background that say you should be speaking, that expands upon what's written in your bio. (see sample good intro on page 83). Resolve now, that your goal is not to reach 100% of your audience. That's too much pressure. There are too many communication styles for you to instantly appeal to everyone. Throughout your presentation you will pick up different members of the audience, as they connect with your analogies and spirit.

Regardless of how well your introducer knows you it is important that you establish the tone for your introduction. It will do you no good for an audience interested in hearing you speak about Presentation Skills, to know how many plates of



## THE FOCAL POINTS

food you're prone to eat at a banquet (see sample bad intro on page 82).

*When speaking before co-workers or familiar groups:* highlight points that share your pride in being associated with them. These points may include years of service; departmental transfers; community involvement; favorite quote....

*When speaking to a youth audience:* consider mentioning your favorite subject when you were their age; hobbies; your children....

Set your speech up using only the top half of sheets of 8 1/2 X 11 paper. Use large lettering - 18-24 point type. This will allow you to maintain eye contact with your audience without losing your place in your speech. You'll have plenty of space to add new anecdotes picked up prior to your speech; you'll break your speech into "bites," and better control your pace; lowering your chin to read down to the bottom of a page will constrict your vocal chords.

Important: when reading someone else's introduction, use what they wrote.

|          |         |          |         |         |         |
|----------|---------|----------|---------|---------|---------|
| Activate | Begin   | Commence | Delve   | Embark  | Forward |
| Go       | H       | Initiate | Journey | K       | Launch  |
| Move     | N       | O        | Proceed | Q       | Run     |
| S        | Takeoff |          | Unveil  | Venture | W       |
| X        | Y       | Zoom     |         |         |         |

## THE FOCAL POINTS

**SEE**

“Have a positive mental attitude!” That sure can sound easy enough coming from someone else. Meanwhile your mental attitude is saying “Excuse me, *I’m* the one who has to stand up before a stadium-full of hostile fans armed with rotten fruit and vegetables ready to stone me at the first slip or slur in my speech that will determine the outcome of man’s fight against cancer and world hunger....” And that unpunctuated babbling going on in your head is for your 15 minutes with a class of 5th graders on Career Day.

However long your presentation is, believing you will be successful is important. Understand that you will begin with 100% support from your audience. Even the people who would rather be somewhere else are hoping you do well, if only to compensate for the fact that they have to stay.

Here are some common fears and the realities associated with those fears.

**Fear:**

Suppose I’m standing before a group of potential business associates and I forget everything I was going to say?

**Reality:**

*Thinking* you’ve forgotten “everything” is your mind’s way of stressing you out for forgetting “something.” If you have prepared and practiced your presentation, your notes will refresh your memory.

## THE FOCAL POINTS

**Solution:**

Regardless of how prepared you are, have sufficient notes within easy reach. In the event you draw a blank, you can refer to them for an idea. No matter how well prepared or how well you know the subject, always have written support available to fall back on.

Jot down two or three “*Buy-Time*” questions prior to speaking. If you do forget what to say or where your presentation is going, you can “buy some time.” *Buy-time* questions should be introspective and take some time for the listeners to answer. However, the answers do not require preparation in terms of your presentation flow. They simply keep the audience occupied while you get back into your presentation. They should be specific enough to have relevance to your theme, and general enough to take some thought on the part of the audience

**Examples:** As you present a report on recent changes in consumer spending, to potential clients, you draw a blank. Pause and say: “Let’s take a moment to consider the impact of this shift on your particular departments. Think of 3 instances where this affects your overall work flow.”

*When speaking to co-workers:* “Take a moment and identify 2 instances on the job where these points apply.” -or- “Note 2 strengths you have that would support the points just stated, and 2 areas of concern given your style of management.”

*When speaking to parents:* “Think of a time when you encountered these concerns. How would you handle them now, given this information?”

## THE FOCAL POINTS

Be careful using *buy-time* questions on *youth audiences*. Bringing them back into focus may be difficult. We'll discuss ways to handle hecklers in the **SPEECHTALK** segment.

And remember, the audience does not know your speech as well as you do.

Unless you say "I've drawn a blank," they may enjoy your *effective pause*.

**Fear:**

Suppose I do something to embarrass myself?

**Reality:**

Just like the effective **pause**... unless it is a major faux pas, chances are you will be the only person aware of it.

**Solution:**

Maintain your control of the situation and yourself. Make whatever happens your ally, not your foe.

**Examples:** You trip up the stairs. Use the "trip" to bring some humor into your presentation or, if possible, relate it to you presentation, making it seem planned. "When I tripped up the stairs, I could have really hurt myself. If I had, knowing whether or not our company has a health insurance plan that would take care of all of my doctor bills would suddenly become very important to me. So I've decided to open by talking about the company's health insurance plan."

## THE FOCAL POINTS

*When speaking to youth audiences:* “When I tripped up the stairs, many of you laughed. Today I'd like to speak with you about a trip that is certainly no laughing matter - your career.”

**Fear:**

Suppose I just totally make a fool of myself?

**Reality:**

Let's take a moment to consider the possibilities. Take a moment and identify 2 things that you could do that would make you look foolish? You probably won't be able to think of anything that's within reason (and I hope you caught my *buy-time*).

**Solution:**

If you do think of something, plan for it... and make whatever happens your ally, not your foe.

**Examples:**

What if I slur my words... say the wrong thing... an unmentionable noise comes out of my mouth?

**Options:**

- 1) Ignore the miscue, look the audience straight in the eyes and move on
- 2) Pause, note the miscue (i.e.: “that's a tough one”) and move on
- 3) Call a break and take time in private to gain control
- 4) Use a *buy-time* question to regroup

**Fear:**

Worse than foolish... suppose I say or do something that damages my career or reputation?

## THE FOCAL POINTS

**Reality:**

Keep things in perspective. It's unlikely that your entire career or reputation will depend on one presentation. Still, you do need to consider your options, short and long term (rather than choosing not to present). What is the immediate gain of doing this presentation? Is it greater than the potential loss? Will you get another chance? What are the expectations of your boss, your customers, and your associates? Will it be more damaging to your career "not" to present?

**Solution:**

Make a plan, and let part of that plan be to present an excellent report. It may be long or short. During your preparation you make that decision. Preparation will set you up for the win and give you something to build on. In reviewing your notes, you may find places to add more detail.

-----

Of course seeing yourself as a success requires preparation beyond dealing with fear. As you more comfortably learn to deal with your fears, you still have to place yourself in the proper mental attitude the night before...

*Listen* - if you have an audio or videotape of yourself, review it. Also, play your favorite music and let a song get caught-up in your head. Think about that song and let it relax you.

*Focus* - think about what you've done right in the past, and plan to use and build upon that strength. Too often we focus on our weaknesses and pledge to avoid them. This creates stress in your

## THE FOCAL POINTS

preparation and will take away from your positive energy and connection with your audience.

-----

The Second level of Seeing is in your eye contact during your speech. There are few things worse than standing before a group and reading to them as if they are not actually in the room. Imagine how people will react to your expressing "... heart-felt understanding..." that you deliver as if reading a novel.

Likewise, if slides are a part of your presentation, or you've handed out literature, **DON'T READ THEM** to the audience:

- 1) you're guaranteed to lose part of your audience because you read too fast or too slow
  - 2) you turn away from the audience when reading slides or charts
  - 3) if the information is on a handout, they don't need you to read it. They do need you to decipher it.
- Create slides or charts that contain the key words in the paragraph or thought
  - Use the *Rule of Six* - 6 lines with no more than 6 words per line. Type size should be large enough to see from the last row (30 point is usually a safe size)
  - Use upper and lower case lettering and
  - Use images instead of words when possible (note that *images* implies the use of one's *imagination*... which invites your audience's interactivity...) (...and that all these words with "i" connect with "eye" and the need to See...)

## THE FOCAL POINTS

If there are important statistics that must be related, again, understand your role is to decipher. That understanding sharpens an upcoming skill - ***SINCERITY***.

A miscue gives you another chance to connect with your audience.

*Someone* may have needed to see you as “human” to connect with you.

|             |        |         |           |          |      |
|-------------|--------|---------|-----------|----------|------|
| Acknowledge | Behold | C       | D         | Envision | Feel |
| Grasp       | H      | Imagine | J         | K        | L    |
| M           | N      | Observe | P         | Q        | R    |
| S           | T      | U       | Visualize | Welcome  | X    |
| Y           | Z      |         |           |          |      |

**SLEEP**

Now here's a step that *really* begs for a long explanation. Actually, it is simple and important enough to require such. Even if you can't sleep, be sure to relax and make it a part of Step 2. The difference being conscious vs. subconscious preparation.

So often our true strength and power is in the subconscious (ego). When we plan to attack a task, we proceed with an “I *think* I can do it” attitude. Our ego's original message sent forth an “I *know* I can do it.” Somehow the road to our conscious level gets caught up in the fabricated fears in Step 2 and erodes our inherent commitment to success.



*THE FOCAL POINTS*

The *Listening* and *Focus* exercises must be done on the conscious and subconscious levels. Allow yourself to sit back, smile and drift into a peaceful recognition of how much better you'll be with every speaking opportunity.

|   |     |        |       |   |           |
|---|-----|--------|-------|---|-----------|
| A | Bed | C      | Dream | E | Fantasize |
| G | H   | I      | J     | K | L         |
| M | N   | O      | Pause | Q | Relax     |
| S | T   | Unwind | V     | W | X         |
| Y | Z   |        |       |   |           |

**STYLE**

The moment has arrived... starting with the day. Depending upon what leads up to your presentation, find some time to take a walk. As you walk, give your speech. Ideally you would be able to walk around the room where you'll be speaking. Stroll in and through the aisles and rows. Get a different look at the stage from as many vantage points in the audience as possible. This is called "*Owning The Room*" as you (again) visualize yourself being successful.

When will the light fall on your face? Is there an obstructed view? Will there be one if you move? These are not things to be 'worried' about, they are things to be aware of. If there is something you can do about them, have it done. If there are elements that you cannot control, move on.

As people enter the room greet them. As you interact with them you create new opportunities for connecting points in your

*THE FOCAL POINTS*

speech. Through brief conversation with an audience member you'll be able to say "As I was discussing with [Sporty]...." Sporty and all his friends will feel good and tune into you more intently.

I also believe it's important to engage in conversation, because you get the chance to feel the pulse of your audience. If a personal tragedy has affected the group's mood in the last 24 hours, you need to know.

Meanwhile, nervousness and anxiety are the same emotional dilemma. Ideally you'll feel that flutter in your stomach before each speaking engagement. Recognize it as your being anxious to share your message... rather than nervous about delivering it. For in reality you can't just wait to get that first thought out and move on through your presentation. Feeling anxious about delivering your message is a sign that you respect your audience. If you couldn't care less about how they feel or what you might say, there would be no concern in your mind.

Therefore when you get that anxious gnawing in your stomach, rejoice. Let it be a sign that you're going to, at least, respect your audience. In doing so you put yourself in the best position to receive respect and success.

Yes, it's a mind game. Yet there are some tangible things to be aware of in your preparation:

Caffeine dries up your sinuses - if you'll be speaking at length, drinking coffee or tea within an hour of speaking is not recommended. However, if you do, the dryness of your mouth

*THE FOCAL POINTS*

will cause you to improve your speaking skills, as you will need to smoothly handle the distraction of sipping water.

That water will need to be room temperature, by the way, before or during your talk. Iced water constricts the vocal cords, and you will end up straining your voice. Often, this is why people lose their voice. If you must sip water during your speech, be sure to do so at the completion of a thought. The pause you'll create will allow your point to sink in and, possibly give some members of your audience a chance to catch up or digest what you're saying.

Mints and most candies will have the same affect as caffeine. Singers and actors do the same to protect their voices.

One of the worst positions to be in is an after-dinner speaker. In fact, it's funny how often someone will offer a free meal as enticement to your speaking before his or her group. During that meal you'll want to stay away from dairy products, which cause phlegm to develop and a constant need for clearing your throat; heavy meats, which will invite you to sleep; carbonated sodas, which will make you belch; the above mentioned caffeine and ice water.

Don't starve yourself. Anything done in moderation is controllable. Yet the safest bet is always to start your day off with a good meal, so that you can be comfortable eating unbuttered bread or salad with no dressing. Yes, salad clears the pallet and provides natural wetness for your mouth... yet, be conscious of cleaning your teeth.

## THE FOCAL POINTS

Finally, if you have a *superstition* use it. Remember whatever works to make you comfortable, and make it a part of your routine.

|        |      |        |   |   |       |
|--------|------|--------|---|---|-------|
| Allure | B    | C      | D | E | Flair |
| G      | H    | I      | J | K | L     |
| Me     | N    | O      | P | Q | R     |
| S      | T    | Unique | V | W | eXcel |
| You    | Zany |        |   |   |       |

**SINCERE**

After you've been introduced you have the length of your presentation to bond with the audience. Knowing whom you'll be bonding with is important. Thus in preparing you'll need to analyze your audience. The pre-presentation sample questionnaire on page 75 gives you an outline of answers you need regardless of your familiarity with the group. Here is why you need to ask these questions:

*What type of meeting is this?*

Your message at an annual convention will differ from that of a monthly meeting. Occasional or ceremonial meetings deal more with concepts and vision, while frequent meetings measure day-to-day results. Annual meetings may also tend to have a wider variety of interest levels, as different departments, locations or skill levels converge.

*Why do you have this meeting?*

## THE FOCAL POINTS

Is the meeting a call to action, or set up for reaction... to inform or inspire... looking for immediate or eventual results? The type of meeting almost spells this out for you. Yet, as I always heard growing up "... *almost* is only good in horse shoes and hand grenades." Even if the reason is based on incalculable tradition, you need to know. This information gives you a valuable look into the leadership's vision for the audience.

*Who will be in attendance?*

Though your message should be useful to your entire audience, knowing the following may help you prepare supportive analogies - gender mix; age; education; financial; language barriers; disabilities.

*How do you want the people to feel when they leave the meeting?**What message do you want to ring loud & clear?**Subtle message?*

Answers to each of these concerns by the meeting planner will relate to the What... Why... and Who..., while giving you a more concrete link to the expectations of the audience and its leadership.

*What's on the program immediately before and/or after me?*

Knowing if you'll be setting the tone or closing the act will make a difference in your preparation. If you're closing the meeting you may need more information in case speakers before you use yours up. Of course, here's where your **STYLE** comes into play... nobody can deliver "your" message. Still, speaking to the other presenters would now become a crucial part of your preparation.

## THE FOCAL POINTS

Knowing as much of this information as possible will allow your audience to tune into their favorite radio station as you speak: WIIFM (What's In It For Me?).

To upgrade your sincerity/connection with your audience, and prior to speaking be sure to:

- write down related thoughts
- listen to content specific debates/discussions
- think of analogies that will appeal to the women in the audience... the men... the sports fans... the people with disabilities....

Plan on giving credit to your source of information or quotes. Even if you forget your source, remember to use “It’s been said...” or “According to research...” or a similar disclaimer that does not *own* the information. Why?

- plagiarism is *not* the best form of flattery
- someone in the audience may know your source, and appreciate/acknowledge your grace in not *stealing* it
- if you misquote, or the information has been updated, you leave yourself room to recoup

As you greet your audience begin placing your research into appropriate spots in your presentation. After you begin speaking you'll feel other spots based on their reaction.

Let me also caution here that you should not be up there “trying” to react to every person in the audience. In each audience there is a person I decide is my “*Beacon of Light*.” That person is sitting there shaking their head, nodding approval, smiling,

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staring and just totally connected to what I'm saying. If ever I have to wonder "how I'm doing," I get that person in focus and re-energize my spirit. If my *Beacon* looks confused, I may change my pace or reiterate a point to get them back on board. Finding your *Beacon* will sharpen a aforementioned skill - **SEE** (eye contact).

Your *Beacon* does not have to be seated front and center. They may be in the 16th row, far left. You may have two or three (I suggest you let three be your maximum). Don't pick your *Beacon* too soon. They'll appear.

|   |   |   |       |            |   |
|---|---|---|-------|------------|---|
| A | B | C | D     | Empathetic | F |
| G | H | I | J     | Knowledge  | L |
| M | N | O | Pulse | Quality    | R |
| S | T | U | Vibe  | W          | X |
| Y | Z |   |       |            |   |

**overSPEAK/SPEECHTALK**

Here are broad headings for all you can do to bore and lose your audience. Trying to increase your vocabulary at your audience's expense is a sure loser. Your moment in the spotlight is no time to use a word you don't really understand or know how to use in a sentence.

In our chapter on **SINCERITY** we discussed researching your audience. Knowing their educational level prepares your vocabulary usage. Similar to how imperative it is that you not read slides or charts (too fast or slow), your word use can insult

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members of your audience. Beware of industry-specific words or terms that can connect or detach audience members.

Slang is equally dangerous. Trying to appeal to a younger audience through slang will not guarantee you a connection. More likely than not, they'll see you as someone trying to trick them.

You'll find samples of *overSPEAK* and *SPEECHTALK* on pages 75 and 79. Their effects can deliver a damaging subliminal message on your behalf. Because of poor or misuse of terms you have:

- no clear purpose - you create confusion and make it impossible for your audience to join you on your journey
- no facts, figures or credible information - you may seem to be making up whatever you're saying (which is another reason to credit quotes)

The absence of these elements decrease the value of your stories or use of imagination. You'll seem extremely unorganized because you'll be trying to place words in sentences. And, finally, you'll rob yourself of the opportunity to use presentation tools properly. Imagine how unfocused on your message the audience can become if every slide has at least one error.... How quickly will you lose listeners of *WIIFM*?

Of course, I'd rather you focus on how quickly you'll gain and maintain those listeners. Here are some verbal additives sure to help you outdistance any possibility of being called a boring speaker.



## THE FOCAL POINTS

*Vocal Variety*

Most important is your use of vocal variety. The right tone and pace of your speaking will keep audiences attentive and excited about your information. When you are *owning the room* you should log an idea of how loud you'll have to speak to reach the people in the back. Regardless of whether or not you'll have a microphone, you'll need to avoid a monotone delivery.

Certain words send an electrical charge through the audience. Having researched your audience, you'll want to capitalize on that surge. Likewise, these are the spots where proper use of words or terms will make a huge difference.

Your pace is the second key to vocal variety. Adjust your speed accordingly. The main rule of thumb is in knowing that much of your spontaneity is contained in your preparation. Slow down when

- you're explaining technical material
- you really want to drive home a point
- you want to focus on the repetition of a theme
- there may be a language barrier for certain audience members

Speed up when

- you want to focus on the repetition of a theme
- you want to make a point seem ridiculous
- you feel a need to shock the audience
- you are summarizing well known material

## THE FOCAL POINTS

*Mic Check*

A chance to test the microphone beforehand will definitely be an advantage. A mic check is more than finding out how far your voice will reach. You'll want to be conscious of where your mouth needs to be to get the best sound out of the mic. Do you need to speak directly into the mic? Better quality sound systems allow you to speak *over* the mic. Thus holding a microphone 4-6 inches below your mouth will achieve the required projection. The distance will vary according to which level most comfortably gives you a clear, natural sound.

Use hard consonants for your mic check. The letters *T*, *K* and *C* are the best. That's why you may hear "Test, one-two" or "Check-check." *P* is another good letter that gives a 'pop' sound. What you're listening for is feedback that distorts the flow to your next word.

Ultimately consonants make your speech, as you'll see through examples of ***SPEECHTALK*** on page 79.

Turn your head from side to side without moving the mic to see if it still picks up your voice. Make any adjustment necessary. If you're wearing a lavalier (or wireless) mic, it should be positioned centermost under your chin. If you place it on your left collar, realize your voice may fade when you turn your head to the right. You can compensate by turning your entire body to the right, but eventually you'll look like a stiff robot scanning the crowd.

During your preparation, knowing what kind of mic you'll use could determine what clothing you'll wear. Be sure you wear

## THE FOCAL POINTS

something you can clip a mic onto. Wearing a belt on your skirt or pants is recommended, as the waistline of your garment is the ideal spot to support the transmitter for the mic. Before you speak it's customary that you be wired for sound with your mic in the *off* position.

Having the transmitter in your pocket would call for you to be completely comfortable with reaching in and pushing the right button before you start. Of course the bigger test will come as it's time to turn it off. There are horror stories of speakers whose private conversations have broadcast throughout the room. Most embarrassingly those from the bathroom. Relax. You are not the Technician. Just remember that, and be sure to allow the Tech to help and instruct you on use of their equipment.

One of the absolute best things about using a microphone is the option to whisper and let your words create a hush over your audience. That hush can give the effect of your telling each listener a secret.

*Opening With Laughter*

The stories you use will add volumes to your audience's attention span. Avoid opening with a joke. The best jokes are extracts from real life, and will offend someone based on sex, gender, race, physical or social circumstance. It is very hard to get an audience member back once you lose them, unless you're a famous comedian.

Opening with *laughter* has a wonderful effect. Create the laughter through a story about yourself in a common situation from which people can enjoy the lesson you learned. Similar to

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how your introduction must tell your audience why you should be speaking, your story should walk them into your presentation.

Equally effective, and even more flexible, is opening with a factual statement that challenges the listener: “Public speaking has been listed higher on the list of fear than death to 90% of the people polled...” (add a touch of humor) “... On behalf of the 10% who are more scared to die, I am here to deliver my findings on....”

Deciding you can tell a joke based on the faces you see before you can backfire. Your message has a secondary audience - everyone related to or absent from your audience. For example, racial or gender jokes can disrespect someone's freedom of choice. There will be times where you can research the secondary audience... but why bother? It is best to let humor happen and share funny moments.

*Silence Is Golden*

Finally, one of the most powerful messages you can send is the message of silence. Pick spots in your presentation where your saying nothing will be as impactful as the title on the marquee outside announcing your performance. Too often we feel as if every second and moment on stage has to be filled with sound. It does not.

Effective pauses drive home key points. As your audience holds onto the last words to come out of your mouth, they process your information to make it more individually meaningful. Meanwhile, establishing that wonderful trait of letting your silence sink in will come to your aid should you actually lose

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your train of thought. Yes, here's a good spot to take a sip of your room temperature water. Learn to be comfortable in silence.

Your silence will be your strongest ally should you be in a situation where you'll entertain questions from the audience. Become absolutely quiet and listen to the question. Do not anticipate the question (on site). Having researched and anticipated, to be prepared should it come up, adds to your credibility. Your challenge must be to allow the question to be fully asked. Cutting the person off could offend or intimidate others. Thus discouraging a participatory exchange.

Take advantage of 'audience silence' by repeating or rephrasing the question. In doing so you get everyone focused, while giving yourself a chance to shape the 'best' answer. Remember, you will not always have *the* answer. Strive to deliver the best. Repeating the question will also aid other audience members victimized by the questioner's use of **overSPEAK**.

*What if you don't know the answer?*

If the situation permits, see if anyone else "... might like to tackle that?" This is called "*Throwing it to the Audience.*" If you can add to the comment from an audience member, do so. Yet not to the tune of negating that member's response. Instead, use it to connect to your next point.

If *Throwing* is not conducive, use the opportunity to establish yourself as a resource for follow-up. Offer to get that information to the person who might be responsible for distributing it to all interested (or, even everyone).

## THE FOCAL POINTS

Admitting that you don't have certain information “today” does not harm you. Depending upon the difficulty of the question you may find yourself, again, connecting with someone in your audience. They will certainly respect you for not making up an answer. The key is not to be embarrassed (after all your preparation) about the *one thing* you can't answer....

*Throwing* will also work well for you should you need to handle a heckler. If someone asks an inappropriate question you must

- not appear embarrassed. In fact, you might consider enjoying how ridiculous the question is, or acting like it makes sense before moving on to Step 2
- turn away from the heckler as you solicit response
- avoid making the exchange confrontational

Walking toward the person or area of the room where the distraction is coming from will usually put an end to any conversation. As you're doing so, there's no need to make eye contact with the perpetrator(s). Instead, continue to speak in your normal pace, acting as if you just “happen” to be walking in that direction. If you do hear something negative being said, find a way to turn it into a positive and mention it to the group.

*For example:* you overhear someone say “Didn't we learn this last year?”

You might say to the audience, “How many of you remember exactly what you did on Wednesday, February 23 of last year? [this arbitrary date you pick should be close to exactly one year from your speaking date, yet not completely 365 days

## THE FOCAL POINTS

ago][continue] Of course I don't expect you to remember details... yet what I do want you to remember is that one of the most important learning tools in our development is 'repetition.' Who we are requires that we sometimes revisit the past to cement the lesson....”

No matter what you're talking about, 'change' can always be factored in to maintain relevance. Do not allow yourself to be discouraged by hecklers, and decide to skip parts of your presentation. Remember, someone needs you to deliver what you've prepared as you've prepared it... and, as mentioned earlier your goal should not be to reach 100% of the audience simultaneously. Something you decide to leave out may be just the ingredient that wins over your heckler(s). Now here's where your *Beacon of Light* becomes that much more important. Stay confident, but not cocky...

You must also consider that you may be treading on waters of superiority by having too much lecture, inviting lack of audience interaction. Internalize the concept of 'speaking with' vs. 'talking to' your audience. Improper or limited use of presentation tools (mentioned in **SEEING**) will also challenge your success from the stage.

*The more you personalize your stories and analogies,  
the better your chances to maintain the interest of the audience,  
as you allow them to 'experience' being in your shoes....*

*THE FOCAL POINTS*

|            |         |            |         |           |
|------------|---------|------------|---------|-----------|
| Articulate | Beware  | Consonants | D       | Emphasize |
| Facts      | G       | H          | I       | J         |
| K          | Listen  | M          | N       | O         |
| Pronounce  | Quiet   | R          | Silence | T         |
| U          | Variety | Words      | X       | Y      Z  |

**STAND UP**

Seems obvious enough, yet your physical skills carry the strongest subliminal impact on your audience of anything you'll do. If your voice is saying one thing and your body's transmitting another you could be in for a short long night....

Above all else, gestures should be natural. Many people wonder and worry about whether or not they "should" talk with their hands. The simple answer is yes, if they are not distracting or subtracting from your message. If you do not know sign language, remind yourself that you will not need to "act out" every word. If you're expressing remorse over a sad moment, your hands over your head like a victorious boxer would be very inappropriate.

Hand gestures should be used to stress or extend a point

"Never judge a book by its cover..." is one of the most popular sayings that we do not live by. You must understand that you are on stage when speaking, and that your body language and physical appearance must accentuate your words.

Little things:

- tuck your shirt in



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- straighten your tie
- comb/brush your hair
- button your jacket properly
- tie your shoes

Anything and everything you can do to look in control must transmit to the audience. Regardless of your appearance every audience members' mind will wander during your presentation based upon how you look. A slovenly look will allow them to question your worthiness to speak on the given topic. Your subliminal message will now go into full swing.

It is always best to begin with your jacket buttoned. This sends a message of respect and professionalism to your audience. Have you ever noticed how TV lawyers button their jackets on their way up to cross exam or closing? Celebrities receiving awards... commencement ceremony speakers... politicians... sports announcers... newscasters... all begin their appeal with a closed jacket. Similar to the headshot photo requested with biographies, it gives you the 'official' look that focuses attention from your heart to your head. Would you think those would be good focal points for your message?

Once you have established a level of comfort and rapport with the audience, you can unbutton your jacket... loosen your tie... remove your jacket, etc. Depending upon whom you're speaking with, ask permission or make a comment regarding loosening or removal of clothing articles.

Be conscious of *needing* (kneading) the podium or lectern. Leaning heavily on the podium can give the appearance of your

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being incapable of supporting yourself... and (subliminally) your point of view. Once your elbows touch the podium you are in danger of kneading. If you can comfortably place your palms on your notes you will assume the most natural position. From this position you will free yourself for stronger gestures that (again, subliminally) come from the heart or body of your words.

Stationery feet send your message forth with confidence. Walking back and forth gives the picture of a moving target or unsure searching for the truth. “What's wrong with being a moving target? At least I won't get hit by tomatoes....” We've already established that your attitude will be one of positive confidence envisioned through your pending standing ovation. When you stand still and drive home a key point you establish credibility that shows your willingness to take a 'stand' for what you believe. Moving back and forth says you can't be pinned down on certain points. Do I want you to plant your feet and be a monument? No. Be conscious of delivering your most powerful points from a still position.

Another benefit of being rooted in your delivery is the control you'll have over your vocal projection. Your lungs will be working only to get your message out, rather than timing your stamina. The eye contact you have established will remain constant and allow you to look more in control of yourself and thought process.

Does this mean that anyone moving is lying and dodging? Not at all. Just as we talked about in **STYLE**, you have to do what's most comfortable for you. Some people are at their best when they're moving. Moving around can also be a way to spark

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enthusiasm throughout the audience, or make each section feel more involved. Thus, if you do move around be weary of favoring one section.

This caution is the same for your eye contact throughout your presentation. Though some might think it best to “pick a spot on the back wall” to overcome anxiety (sometimes called nervousness), I believe it best you begin by scanning the audience (in search of your *Beacon*). Look at different sections... then people in sections... and ultimately hold *make-a-point conversations* with people in the forward rows.

*Make-a-point conversations* are suspended moments in time where you freeze your attention to one person as you complete your thought. As you talk to that person you exchange a spirit that puts you more in tune with your audience. Obviously there's a good chance those moments will be shared with your *Beacon(s)*. I direct you to the forward rows because too often we look past these people who may be our biggest supporters (having hurried to get a front row seat) and best sources of energy.

*Speak with your audience rather than talk to them.*

|            |          |        |         |       |         |
|------------|----------|--------|---------|-------|---------|
| Attention  | Bold     | Candid | D       | Erect | Focus   |
| Gesture    | H        | I      | J       | Knead | Lean    |
| Movement   | N        | O      | Posture | Q     | Respect |
| Subliminal | Transmit | U      | Vibrant | W     | eXcite  |
| Y          | Zeal     |        |         |       |         |

*THE FOCAL POINTS***STRENGTHS**

Well, it's time to check and see if you have a product you can like and live with. As you review your performance (or practice), focus on what you did right. So often we want to find out what went wrong, and we concentrate so hard on "not letting that happen again" that we miss out on the opportunity to repeat the things that went well for us. Knowing what your strengths are will help you maintain your passion while you work on your weaknesses. Instead of beating yourself up with the need to revamp your style, you'll allow yourself room to grow.

Here are some physical skills and their benefits:

**Eye Contact**

- makes you look in control
- establishes 2-way communication
- controls your thought flow
- portrays passion

**Vocal Projection**

- heard by audience
- animation begets interaction & interest

**Stationary Feet**

- look of confidence
- produces natural gestures
- controls nervousness

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## Arm Movements

- extends words
- projects enthusiasm
- makes you look in control

|       |   |          |      |         |         |
|-------|---|----------|------|---------|---------|
| A     | B | Charisma | D    | Emotion | F       |
| G     | H | I        | J    | K       | L       |
| Magic | N | O        | P    | Queue   | R       |
| S     | T | U        | Vibe | Winners | eXpress |
| Y     | Z |          |      |         |         |

**STAGE**

After you've given your **STRENGTHS** the *once over*, begin the process of ongoing growth with **STAGE** directions to remind yourself of your needs. You have your speech in front of you with plenty of room at the bottom to write notes to yourself (remember, you're using ½ the page with large letters?). You can tell yourself to look at different parts of the audience; when to speed up; what to emphasize; where to pause; when to ask questions; who to add to personalize your story; phonetic spellings of difficult words or names; how much time should be left based on where you are; check with your *Beacon of Light*; enunciate consonants; stay in character; have literature distributed; smile; empathize; not to read, but share your information; take a sip of water; keep your hands out of your pockets; invite audience participation; or just about anything you want to write.

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Having notes is a signal that you are prepared and focused on delivering your audience's needs. There's no need to beat yourself into memorization and risk leaving a detail out because of adjustments you had to make for any reason. Remind yourself not to tap or lean on the podium, unless you have a special effect you want to get across.

*Your stage directions will keep you in control of your performance.*

|        |       |         |         |           |          |
|--------|-------|---------|---------|-----------|----------|
| Accent | B     | Caution | D       | Energy    | F        |
| Guides | Hints | I       | J       | Knowledge | L        |
| M      | Notes | O       | Picture | Quick     | Reminder |
| S      | Tips  | U       | View    | Write     | X        |
| Y      | Z     |         |         |           |          |

**SKILLS**

Becoming a dynamic presenter is not a gift held over for only the talented *naturals* in the world. Athletes, politicians, students, fire fighters, doctors, musicians, movie stars and more all practice to be the best at their craft. Everything you've read about in this book is called a **SKILL** because you need to practice.

Go from being a poor speaker... to a fair speaker... to a good speaker... to a better speaker.... At each of those milestones you will have attained a level of excellence in challenging yourself to do what you ask each audience to do: grow. There's no question

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in my mind that others are about to benefit from your investment in yourself through books like this.

Therefore I'll throw one more "S" onto the fire: *SMILE*. An hour from now you can make a difference in somebody's life.

|           |       |       |          |
|-----------|-------|-------|----------|
| Abilities | B     | C     | D        |
| Effect    | F     | G     | H        |
| Intuition | Joy   | Karma | L        |
| M         | N     | O     | Practice |
| Q         | R     | S     | T        |
| U         | Value | W     | X        |
| Y         | Z     |       |          |

# Core Area 3

## Interviews

### **Interview with Willie Jolley, CSP**

**Sporty:** Do you think dynamic presentation skills are reserved for the gifted?

**Willie:** No. I believe the best presenters are developed... they can be and should be. Some people have a natural inclination to be professional speakers, or conversationalists. The best are always listening to others to improve upon their skills.

**Sporty:** What works for you?

**Willie:** Actually it's kind of amazing. I'm an ex-singer who had no idea I could be a speaker or communicator. Of course I'm also still a singer [laughing], but I'm constantly listening and reading about the power of words, and how speakers tell good stories.

Willie talks about looking to see what he can learn from other speakers, rather than what he can take. As a long time member of the National Speakers Association (NSA) he is quick to mention the ethical need to respect signature stories. Signature stories are personal testimonies any speaker gets to share with their audience. Someone else may be able to relate a story and create



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analogies to support it... but the first person to tell the story should always be the one referenced regarding the lesson.

Willie: A formula must be developed by each speaker to connect with his or her audience. The signature story is an important part of that connection. It sometimes involves or invokes audience participation. The most important quality of the story is that it be genuine. You don't connect with people by making up stories, or pretending to be someone you're not.

Sporty: Whom would you suggest novices listen to?

Willie: There's no "one" person to listen to. It's important to learn to create analogies that would be relevant to your particular audience needs. Thus, listening to speakers whose styles touch upon your natural talents reduces the learning curve. You have to learn to open yourself to connect with the audience through self-deprecation or funny stories.

Sporty: What's the difference between self-deprecation and humor?

Willie: Self-deprecation says, "I'm not perfect." It's a story that your audience can realistically empathize with. Stories about early career success or instant wealth are rarely ones that most audience members can identify with. Whereas something that tells them they can make it, not only as a speaker, but also in life, are stories that allow the audience to create a new vision of themselves. And that's part of your goal as a speaker.

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Humor? Sometimes you can say something that's funny, but it's only useful if you're able to find a way to bring it into your speech. Humor can be very risky.

Much of the wisdom Willie shares comes through having studied other speakers and his ability to quote what he has learned. I asked why he quotes and if there's a rule on quoting.

Willie: The #1 reason is to give credit to those who have made profound statements. Quotes lift your credibility because they show how you have remembered what you learned. They show you are giving credence to a name that is known... thus driving the nail with a hammer with which they are familiar. If you don't give credit you stand the chance of being labeled for theft, while, more importantly, missing the chance to connect with an audience member who is familiar with the person you quote.

Sporty: As you mentioned, you are still a singer. How can that be an advantage for someone who wants to be a speaker?

Willie: Of course it's best if you can sing. However there are times where you can speak the words to a song and drive a point home. Music is a powerful and binding force for audience connection. It's so important to do what you do well. I don't automatically open or close with a song. I have to feel the audience. Sometimes the speech is just the setup for the song. My pursuit is to be a good speaker, rather than push for a singing career. That focus gives me the opportunity to avoid the pressure or expectation from the audience that they are in for a song rather than a message.

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Sporty: Are you saying that content helps speakers deal with nervousness?

Willie: Not necessarily. It's more important to know your goal and focus on it. Many times speakers are nervous because they want to be liked. My focus is to inspire or encourage rather than impress my audiences.

Sporty: What are some subliminal techniques you use to inspire audiences?

Willie: The power of stories has a phenomenal impact. Abe Lincoln always answered questions by telling stories. He made a commitment to becoming a great communicator. Biblical references are made in parables. Stories deliver a message that people can remember and connect to. They don't remember all of your words. They remember the story and how you made them feel. So, inspiring audiences is not so much subliminal as it is preparation. Great speakers paint pictures with their words.

Sporty: You talk a lot about 'connecting with the audience,' so you obviously see it as important. What are some of the commonalities and differences in audiences that affect your ability to do so... and based on that do you have a preferred audience?

Willie: Knowing your audience affects your pace and, importantly, your use of slang. You've seen the television commercial where the comedian's jokes don't go over because his audience is in London... while his humor is in America. He

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then rides around learning local catch phrases, and comes back to become a success on stage.

Every audience wants to be entertained, while learning what's important to them, and how they can use what they've learned. Of course your message must be consistent. If you help people believe they can succeed, they act like it.

I prefer female audiences. But only because I think there's a natural tendency for someone of the opposite sex to make a better connection. Men don't smile like women, though they could be enjoying you just as much or more. A predominantly male audience can be more of a challenge to read. I really couldn't say whether or not the same would hold true for a woman speaking to a male audience.

Sporty: What would you offer as closing suggestions to anyone who wants to be a good presenter?

Willie: 1) Join Toastmasters International to become better communicators.

2) If you'd like to take that communication to a professional level of being a speaker, join NSA.

3) Invest in listening. Buy tapes, attend seminars, and listen in your cars and at home....

4) Adhere to the tips given by professional speakers. It's one thing to agree with a comment, and another to implement it.

5) Speak (present)! Experience can be an expensive teacher, but there's no other you can attend 100% of the time. As you increase your speaking opportunities you should also focus on

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the things you do right. Take your strengths and capitalize on them.

Commitment is an amazing weapon. When you decide to commit yourself to becoming a superior presenter you will become one....

Source:

Willie Jolley, CSP

Willie Jolley Worldwide

5711 13<sup>th</sup> St. NW, Suite 100

Washington, DC 20011

202-723-8863

Fax 202-722-1180

Web: [www.williejolley.com](http://www.williejolley.com)

Email: [willie@williejolley.com](mailto:willie@williejolley.com)

### **Interview with Rande Davis and Robert Gedaliah**

**gedaliah communications** is a husband and wife partnership working with people and organizations that want to raise their levels of performance, by improving their communication and public speaking skills. Robert Gedaliah started the company in 1983, and in 1992, Rande Davis Gedaliah joined him.

Rande says part of her motivation to join forces with Robert was that no matter how professionally a woman carried herself, there are times she may not be taken as seriously as her male counterpart might be. Through Rande's background in human resources advertising, she saw how skilled communication

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empowered managers to more comfortably lead their teams. She brought her corporate expertise to **gedaliah communications**, enhancing Robert's strong bent toward recognizing the need for effective communication across gender lines.

Robert and Rande believe ALL oral communication is public speaking (unless you're talking to yourself!). Whether you're having a conversation with someone in person or on the phone, or giving a speech to an audience of thousands...the principles are basically the same.

Because of their commitment and energy, our conversation, though by telephone, flowed as if we were sitting on the deck of a cruise ship.

Sporty: Tell me a little more about how you make it more comfortable for managers to speak to their staffs?

Robert: The most important thing to people is their health and the health and well being of their family. And that includes paying their bills and putting something away for the future. So, as a manager, you have to put together a winning team.

Many people play sports and most like to watch sports. Incorporate the use of familiar sports analogies and take your associates and audience's needs into consideration. In one of our programs, we work around the use of sports analogies and stories. In fact, we call it **"The Sport of Speaking"© (a "Speaking for Results"© program)** and use relevant phrases to demonstrate business truths. For instance, health (physical and mental) is a concern of employees and managers. Likewise,

## INTERVIEWS

athletes have a major concern centered on their health. Just the use of words like “focus, goals, and team” conjures up pictures that allow departments to bond for mutual benefit. The essence of what you want to bring to your department or team is that you are communicating.... that you are on the same page of the playbook. Ultimately you help all involved – the company, the client and your associates.

*Robert and Rande keep their personal stories and analogies fresh and relevant.*

Rande: We compare managerial styles and help men adjust to women’s communication style and vice versa. Many women tend to nurture, both in their physical and speaking styles. Most men use and expect direct communication as opposed to what might be perceived as manipulation (indirect communication), or over-explaining.

For example, a female manager may suggest a male employee consider revamping an assignment. The male may not respond to her request because he doesn’t see it (or hear it) as necessary. The disparity is in the manager asking for a favor rather than expressing a need. If a task must be handled, a woman needs to adopt a more forceful speaking style in order to convey her specific goal. We help women see that being direct does just as much toward building relationships as nurturing does.

Robert: A good sports manager knows how to get what he or she wants the way the other person wants to do it. Giving direction in a clear manner makes the difference. Our keynotes, workshops and coaching are a combination of Love and Power.

## INTERVIEWS

Good managers must know when to push and when to pamper, or when to use power-and-directness or kindness-and-love. They must find the balance to make the needs of their “audience” (anyone who is listening to them) more important than their own.

As a speaker, you must adapt your message so the audience gets the victory. It’s not about presenting or speaking; it’s about selling your ideas so your listeners receive the benefit.

Rande: No matter what your business card says, each one of us is a salesperson, a human resources executive and a teacher. Through us, our audiences get to see another level of teamwork – Robert and I sometimes play “good cop/bad cop” to help them see themselves in a wider range of situations. Effective communication is about loving yourself first...then loving your audience.

*Rande gave me a scenario from one of their sessions:*

Rande: “How many of you would have signed up for this workshop if you had realized it was a workshop on Love?”

Robert: “Hey, wait a minute, I’m not very comfortable with the Love word! [feigning discomfort] When we help people get their messages across, it becomes a powerful moment for them. The feeling that people are really listening to you is empowering. The combination IS the power: Love Power... because Love = Power and Power = Love.

Sporty: Is this a standard approach or “script-ish” type of closure



*INTERVIEWS*

you bring to every session? And if so, how do you keep it natural?

Rande: If you go back over that scenario, you'll see how we managed to appeal to diverse communication styles. Yet, nothing is standard. Even while speaking, you have to be listening to your audience, as well. When you make the proper connection it doesn't matter whether they're CEOs, lawyers, accountants or administrative staff, you can bring them to tears. Vulnerability is the combination of love and power, both of which contain a quotient of satisfaction. At some point, your listeners become the teachers...they have a level of understanding and empathy amongst themselves that re-creates your experience as their own. You may incorporate an inside joke or story that supports a company value.

Sporty: I know I've always reminded aspiring speakers of the importance of hearing themselves... so when you do hit that company value you'll know how to recognize the journey you have taken your audience on.

Robert: Exactly. It's important to help your audience laugh and know why they're laughing. And remember to use highly descriptive adjectives and details to liven up your stories. The psychologist Carl Rogers said, "The more specific, the more general." In other words, the more specific you are in describing the details, the more likely the audience will be able to connect to you through their own experiences. These principals go a long way in helping you continue to build credibility throughout your presentations.

## INTERVIEWS

*The Gedaliahs don't immediately let their audiences know they are a husband and wife team... more than just co-presenters. As instructors not "labeling" one another, they transmit a stronger message to not take your audience for granted. If you do, you will lose your power. Labeling can especially devalue the "wife;" the audience might mentally put her in a subservient position, whether they're conscious of their attitude or not.*

Sporty: What if it's a predominantly female audience?

Rande: We women can be very hard on ourselves and on one another. Robert and I coach women to celebrate themselves and their strengths. As presenters, it is important to understand the nature of your audience members. When women get nervous, we "tend and befriend," in order to create a perceived environment of love and acceptance. Generally, when men get nervous, they come across with more assertiveness.

Robert: Another communication problem is when ego gets in the way of the larger picture. For instance, when individuals seek the credit rather than acknowledging team members, they lose sight of the actual goal. Through improved communication, we help audience members become more comfortable with their own self-worth. We help them focus on the message, so they get the results they want, even if their bosses are in the audience, to get the victory.

Sporty: Consistency seems to be an important message you're getting across. You constantly talk about winning, victory, coaching, and team.

*INTERVIEWS*

Robert: It's very important. As a coach/manager, you have to know your team members so you may encourage their strengths. We help people see public speaking as a series of one-on-one conversations. Speak with one person at a time, and keep your eye on the "ball"...their eyes!

Rande: Remember, sports teams train by playing exhibition games to warm up for opening day. We recommend participating in Toastmasters International as an excellent training ground to try out new material, or polish parts of your standard presentations.

Robert: All sports are based on principles of muscle memory and consistency. Videotape and audiotape yourself to track improvement. We do both, and then lead participants in self-evaluation, looking for strengths to build upon, rather than weaknesses to overcome.

Sporty: Let's back up a second. I always liken nervousness to anticipation, where one must consider it as an intense feeling requiring the same energy. How do you help people deal with that emotion?

Rande: We deal with the issue of nervousness throughout our keynotes, workshops and coaching sessions. We help people understand the need to practice. Respect every audience. Prepare by doing your homework. Recognize that if you have 900 listeners in your audience you have 900 different messages being received and absorbed. Your audiences filter your message through their own individual body of experience. You can't reach all 900 simultaneously, so you take some of the

## INTERVIEWS

pressure off yourself by reviewing what you already know about the audience. We use a pre-event questionnaire to gain “insider” insights from members of our anticipated audience, as well as the meeting planner. We learn some of their shared viewpoints and values. This practice gives us the opportunity to quote experts on the topic...our audience members!

Robert: It's like having a scouting report. You have to prepare to be prepared. You mentally set yourself up for success. And you help yourself overcome nervousness by setting appropriate time management goals. For example, establishing and maintaining a routine that leads up to your presentation. When you know what the audience wants there's a lot less pressure on you to give it to them. Therefore it becomes essential that you communicate with your client beforehand.

*By the way, your client is the person who booked you to speak. Their booking you has deputized you to become the agent for delivering their message. Check every detail regarding the message your audience seeks, that you have been chosen to deliver.*

Sporty: What about humor? Are there limits?

Rande and Robert: Humor can be dangerous!

Robert: You never know who might be offended with a joke, so it's important you share a story that makes you the butt of the humor...and there should be an appropriate lesson in any story you tell.

## INTERVIEWS

Rande: Knowing the reason for the meeting can also dictate your use of humor. If you've been asked to address the body regarding the latest downsizing policies, there might not be much room for humor... unless you're also being laid off! Again, you must be the focal point of the humor and your insight must drive home an important point.

Sporty: Well, I don't want to force you into overtime or extra innings...

Rande: ... or double dribbling or a backcourt violation...

Robert: ... and we need to avoid a technical foul....

*We all had a good laugh before continuing on to the finish line....*

Sporty: I'd appreciate some closing thoughts. Obviously, no one can become a "wizard" in one hour. Are dynamic presentation skills strictly for talented professionals? Or, may anyone learn to make presentations with ease and confidence?

Robert: *Number One* – Everyone can become a better speaker. It's not a gene you're born with. The most important step is *desire*. You have to be willing to fall down a lot, pick yourself up and keep going. Professional athletes experience loss as a part of their training. There are no lifelong undefeated champions. You're not going to be the best speaker in the world your first time on the platform.

*Second* – Upgrade your awareness of where you are as a speaker.

## INTERVIEWS

Track your progress by taping yourself and studying those tapes. Listen to and watch tapes of others. They don't necessarily have to be people you admire. We may learn from everyone. Athletes study film of their opponents, to learn what they want to do...and avoid doing.

*Third* – Know your subject matter and your audience. It's more than just keeping up with the latest developments in your area of expertise. Know the meeting theme, industry buzzwords, company slogan, vision and mission statements. You need to know how people will respond to what you'll say. This could easily be the most important component of your effectiveness.

Rande: Vince Lombardi said, "Practice does NOT make perfect; PERFECT practice makes perfect." And, practice makes permanent. If you keep practicing, but practice incorrectly, you're "programming" yourself for failure. Be aware that it's not just *what* you say, but *how* you say it that may make all the difference. And, be *passionate* about your message, because passion is a great place to end... and a great place for your skills to begin.

Source:

Robert Gedaliah and Rande Davis Gedaliah

"Speaking For Results"©

200 West 90th Street

New York, NY 10024-1267

Phone: 212-580-7406

Fax 212-580-0957

*INTERVIEWS*

Web: [www.SpeakingForResults.com](http://www.SpeakingForResults.com)

E-mail: [R@SpeakingForResults.com](mailto:R@SpeakingForResults.com)

# Core Area 4

## Quick Tips

I became a better speaker by joining the National Speakers Association. Meeting other speakers and hearing them speak helped me to improve by leaps and bounds. Whether the other speakers were seasoned pros who “knocked my sox off” or brand new speakers who broke every rule in the book, I learned SO much from all of them, and am continuing to learn.

I DO get terrible stage fright, and it seems as soon as I start to get used to what I'm doing and the stage fright diminishes, then something happens to raise the bar (my fees increase, audience number increases, I'm presenting to groups in 3 different states over TV, I'm appearing on TV -- things like that) then the old stage fright returns. Two ways that I handle it are:

1. I focus on the audience and their needs, and pray that I can help them in their journey to success
2. The fear has been with me so many times and I survived, so I just tell myself “This fear will pass. For now, just go out there scared and do your best”. Of course, because of this fear, I always over-prepare, and that also gives my presentations an extra boost.

Usually I don't believe there is any difference in what the demographic of my audience is, but occasionally an all male audience of certain professions (accountants, engineers, bankers)



*QUICK TIPS*

do not immediately respond to my humor. I do high content / high fun presentations and always know and expect this reaction ahead of time. So I work harder to gain credibility (with accountants I use statistics, etc) and rapport (for example: would use an engineering story with that group) and once they relate to me, I can proceed. If they are a non-laughing group, I still throw in some humor, because I've received enough feedback to know that even when a group does not laugh, they still enjoy the humor.

Also, there are certain areas that I know many male professionals respond to, so I'll be certain to use that early in my presentation. For example, if I'm presenting a keynote or seminar based on my book *THE PROCRASTINATOR'S HANDBOOK*, I'll use: "Emmett's Law: The dread of doing a task uses up more time and energy than doing the task itself". As I ask for examples of times they've put something off for months, only to realize that when they finally completed the task, it took only 23 minutes, they usually start to give examples that elicit laughs, so **THEY** are providing the humor. This also loosens things up so that they relate more to what I have to present.

Rita Emmett

Emmett Enterprises, Inc.

Des Plaines, IL

Member: National Speakers Association

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I became a better presenter by using the first letter in the word - Practice, Pain, Practice, Planning, Practice, Persistence, Practice, and Positive Perspective.

*QUICK TIPS*

I handle nervousness on the platform through deep prayer breaths. I also re-channel nervousness into ENERGY which is what I am known for.

No, I do not believe I have an advantage with a predominantly male audience. It depends on the topic. As a female if I refer to something that most males will know, like mechanics or construction, I open myself to ask for their help. I use their knowledge to put meat on the skeleton of my illustration. I am careful not to be the helpless female but one who respects their knowledge.

Rosemary Calhoun-Horner

Horner Associates

Maplewood, NJ

Member: National Speakers Association

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I discovered early on that, for me, preparation got in the way. All professional speakers are working hard to become “more present” when they present. My discovery is that if I know my material and the needs of the clients -- I can take the stage, the platform or the front of the room and literally “make it up as I go.” This immediately gives the audience the message that this presentation is unique for them and that I am not reading an over practiced script, it makes them feel that I am speaking for them - - and of course this is all true. Too many great speakers “steal” from their audience's experience by being over rehearsed -- my presentations become a mixture of valuable information and impromptu, and by doing that I develop a unique rapport with my audiences.

*QUICK TIPS*

I actually recommend nervousness. If you are not nervous you do not realize the importance of the work you do as a speaker. Your words could make a business stronger; change a person's life -- if you are not at all scared, you are not taking it seriously enough. I often confess to my audience my fear, and that confession both calms me and tells the audience I consider this moment with them important. On the other hand and perhaps more importantly -- the fear and nervousness gives my presentation style a little edge. I have only not been scared three times and those were the weakest presentations of my life! I see my "fear" as a tool that makes my presentation sharp and alive.

Certainly there is an advantage when speaking to audiences of the opposite sex, simply because the audience may forgive you more. There is a different energy that can be used when the audience is mainly an opposite sex. I believe Napoleon Hill (author of Think and Grow Rich and Positive Mental Attitude) referred to the positive element of sexual energy, and that comes out when you are speaking to an audience of the opposite sex. On the other hand there can be the feeling from the audience that the speaker doesn't understand them because they are a different sex, but that depends on the issues that the audience members may be dealing with and can usually be curtailed by a skilled orator.

Michael Scott Karpovich, CSP  
Dynamic Interactions International, Inc.  
Caro, MI  
Member: National Speakers Association

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*QUICK TIPS*

I believe I became a better speaker because I absolutely love what I do and the people I do it for. I cannot think of anything I would rather be. The next thing I have done is to read everything I can get on the subject of being a speaker and the topics I specialize in. I absorb the information into my heart and mind and then do what feels right for me and for each individual audience. By absorbing things, I gain knowledge that I didn't have before. All kinds of new, old and innovative ideas, then I have it 'in my mind' where I can pull it out depending on the circumstances.

I honestly don't feel nervousness on the platform. I have nervousness if I have too much time on my hands before I go on. I am like a racehorse that wants to get out there and do what I do well. I take a book, or chat with people while I wait to go on the stage. Unlike 90% of the people whose #1 fear is speaking in front of others, my #1 fear is no one will ask me to speak.

There is no specific answer as to whether or not there is an advantage with opposite sex audiences. It depends upon the audience. The advantage I do have is that they invited me to speak, so I must have something to say that they feel is interesting. Then I give them what I do best - I share myself with the audience. Men look at me as the 'girl next door'. What does that mean? They joke, laugh, challenge and listen to what I have to say. My demeanor doesn't 'threaten' them, however it does challenge them.

Women look at me like a 'best friend'. Women laugh, joke, challenge and listen to me. Share their hearts and, like the men,

*QUICK TIPS*

they aren't 'threatened' by me, however they are challenged. I challenge people to be their best and brightest.

Donna Baylor  
Transitions Seminars, Inc.  
Belleville, IL

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My involvement with Toastmasters International has aided in my strength and enhancement as a presenter. I find the positive feedback and constructive criticism learned in the club environment to be essential to my standing before an audience and delivering a message. Incorporating the suggestions from the various evaluations I've received helps me to be a better presenter each time I present.

My background in dance has been instrumental in guiding my butterflies into formation. Dance teaches you how to make every movement flow with another. I use this knowledge when giving a speech. Whenever I feel the "grip of fear" or hear my voice crack or quiver, I use a soft arm movement from dance. I inhale as I slowly raise my arm and exhale as I lower it to my side. This movement helps me to regain control of my breathing and release the "grip of fear" while adding gestures and movements, which liven my speech. I feel I have more of a challenge than an advantage over a male audience. As a presenter, I must always be cognizant of the message I give whether the audience is male or female. I find however, when my audience is predominately male, the challenge is to find a commonality through the use of a stimulating message and

*QUICK TIPS*

appropriate movement, which aids in adding value to my workshop or presentation.

Cassandra Lee  
Ssane, Inc.  
Chicago, IL

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In becoming a better presenter, I spoke as frequently as possible; joined Toastmasters; and I invited friends who were seasoned speakers to come whenever I was speaking and give me feedback. I studied other speakers and noted things that I liked about the speaker's style and those that didn't appeal to me. I am still learning from the Masters. I joined The National Speakers Association and my local chapter (FSA).

I look for a friendly face in the audience and make a connection. I repeat this again and again, in different areas of the room. While I'm talking with that friend for the moment, nervousness seems to disappear.

Sometimes I think of bringing a different perspective to the subject as seen by a woman when I speak to a predominantly male group. I don't necessarily mention differences, unless I'm doing a Sales, Customer Service or Communication presentation.

Cecilia Jones  
ANCO Leadership Services, Inc.  
Miami, FL  
Member: National Speakers Association

*QUICK TIPS*

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I became a better presenter the old fashion way, practice,  
practice, practice.

I am a speaker who also sings. To combat nervousness on the platform I sing a verse of a song that reinforces the message I am about to give. If I am asked to sing, it calms me down to speak before I begin.

As a female, I feel very comfortable speaking to an audience of the opposite sex and feel that it could be an advantage. I enjoy finding the balance of presenting myself as a feminine yet strong woman.

Lencola Sullivan  
OLS & Associates  
New York, NY  
Member: National Speakers Association

# Core Area 5

## Worksheets

### OverSpeak

Surveillance should precede salience

It is fruitless to become lachrymose over precipitately departed lacteal fluid

A plethora of individuals with expertise in culinary techniques vitiate the potable concoction produced by steeping certain comestibles

Individuals who make their abode in vitreous edifices would be advised to refrain from catapulting petrous projectiles

It is fruitless to attempt to indoctrinate a super-annuated canine with innovative endeavors

Where there are visible vapors in ignited carbonaceous materials, there is conflagration

Exclusive dedication to necessitous chores without interludes of hedonist diversions tenders John a hebetudinous fellow



## WORKSHEETS

The stylus possesses more potency than the claymore

Source: American Management Association

**Pre-Presentation Questionnaire**

Client \_\_\_\_\_

Phone \_\_\_\_\_

Fax \_\_\_\_\_

Contact Name(s) \_\_\_\_\_

Title(s) \_\_\_\_\_

Date of Meeting \_\_\_\_\_

Location/time of Meeting \_\_\_\_\_

What type of meeting is this? \_\_\_\_\_

Why do you have this meeting? \_\_\_\_\_

Who will be in attendance? %Male \_\_\_\_\_

%Female \_\_\_\_\_ Total \_\_\_\_\_

What message do you want to ring loud & clear?

---

Subtle message?

---

## WORKSHEETS

What are the top 2 accomplishments your group should be proud of?

1. \_\_\_\_\_

2. \_\_\_\_\_

Have you used other professional speakers in the past?

\_\_\_\_\_

Who were they?

\_\_\_\_\_

What's on the program immediately before and/or after me?

Who in the organization is well known and liked by the people in attendance?

\_\_\_\_\_

What officers will be in attendance?

\_\_\_\_\_

Would you like me to engage or mention any of the above during my presentation?

(place check next to name)

Please provide any other information that will help make this a *memorable* presentation.

Thank you for allowing me to share in your growth and success

## WORKSHEETS

**The Ten S's**

Once you have filled-in the blanks with your Pre-Speaking Questionnaire, review the Ten S's and create your 'cheat sheet.'

Start – the points about my background most important to this audience are \_\_\_\_\_.

The person introducing me is \_\_\_\_\_. I'll remind him/her to emphasize \_\_\_\_\_.

Since I'm introducing \_\_\_\_\_, I'll be sure to ask \_\_\_\_\_?

See – this is the type of audience that will/will not give me a standing ovation to let me know I've successfully reached them. They remind me of the time when \_\_\_\_\_.

Sleep – my favorite meal the night before I speak is \_\_\_\_\_.

My favorite thing to do before going to bed is \_\_\_\_\_.

My favorite music is \_\_\_\_\_.

Style – I'll greet people at the door... open with a poem... tell a story about \_\_\_\_\_.

I'll use a handheld mic... lavalier... sit... stay on stage....

Sincerity – this audience is feeling \_\_\_\_\_, and needs to hear that \_\_\_\_\_.

When I'm finished, hopefully they'll \_\_\_\_\_.

The \_\_\_\_\_ in the audience probably want to hear about... or can relate to \_\_\_\_\_.

## WORKSHEETS

OverSpeak/Speechtalk – the “buzz” words of this audience (age group, industry, gender...) are \_\_\_\_\_.

Stand up – I believe \_\_\_\_\_, and I think that will help audience members feel \_\_\_\_\_.

Strengths – the last time I spoke to this type of audience, I \_\_\_\_\_. Now that I’ve gotten better at \_\_\_\_\_, they’ll get even more from my presentation.

Stage – I’ll need to be sure to address the people seated \_\_\_\_\_, and slow down when I talk about \_\_\_\_\_ to really drive the point home. Maybe I’ll even repeat \_\_\_\_\_.

I need to be sure to make better eye contact... pace myself...

Skills – practice makes better or best....

## WORKSHEETS

## Speechtalk

Sample words that we can mispronounce. Capital letters show syllables that create the contrast. Words in the left hand column are proper spellings and pronunciations of each word. Underlined words are those that are spelled correctly in either column, yet are often misused.

AffectaSkbOUght

business

Essential

eStablish

iMpact

liBRary

siGnificant

sTatistic

SPecific

orienTED

ESpecially

cogniZANT

scriPT

learnED

interPRET

wiTH

ACcept

FRustrated

ConVERSE

you'reEffectaXbROUght

biDness, BINess

Assential

eXtablish

iNpact

liBERRY

SEnificant

SATistic

PAcific

orienTATED

EXpecially

cogniSENT

scriPP

learnT

interPRETATE

wiF

EXcept

Flustrated

conVERSATE

your

*Be careful of how you say what you say*

## WORKSHEETS

**Evaluation Questionnaire**

Please help me to constantly increase the VALUE of my material  
to you.

I appreciate your filling out this form and handing it in at the end  
of the program.

What is the BEST, usable IDEA you gained from this program?

---

---

How do you plan to apply this idea?

---

---

What do you wish there had been more time for?

---

---

Opinion of program:

---

---

May I quote you? Yes!

Would you come hear me speak again? Yes! No!

Thank you for allowing me to share in your growth.

*WORKSHEETS*

(Optional)

Your name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

Email \_\_\_\_\_

Can you think of anyone who should've been here, who I might need to let know next time... and would you use the back of this sheet to give me their contact information?

## WORKSHEETS

**Sample Bad Intro**

I've known Sporty for about 5 years now. We met at a dinner banquet. I think he ate more than anyone else at the table. Maybe that was because he was the second oldest of 8 children, so he was used to fighting for food.

Of course, the more serious side of his being in a large family, is the lesson he learned in sharing. A lesson he continues to carry now in sharing his life to help people become successful and happy.

Sporty has helped raise money for charities for 12 of his 13 years in the Chicagoland area, though his most precious affiliation was as a Community League Basketball coach and referee.

Tonight, he is here to tell you about Presentation Skills. Please put your hands together for my good friend, Sporty King.



## WORKSHEETS

**Sample Good Intro**

Our speaker is no stranger to our organization. Sporty King is an 18 year veteran of The Wall Street Journal, where he began his sales career as a Telemarketer in 1978... In 1984 he moved to Washington, DC to become an Advertising Sales Rep., and he has given well over 100,000 presentations in his career (not including his first presentation while in the 8th grade, during the school Science Fair)... at least that's as far back as he can remember.

Mr. King is known as The Motivational Poet. And is an International speaker who uses his original poetry to remind people to win by competing with themselves, as the key to becoming more creative and assertive communicators. He can be seen every week on nationally syndicated TV... where he gives an inspirational message about business and life called *The Personal Touch In A Technological World*.

Sporty is the author of two books:

We Have Your Love (a captivating collection of love poetry),  
and the “reader friendly” book of poetry:

I Found Out I'm Dying: A Celebration of LIFE in Spoetry.

A “story” in poetry that reminds us to be comfortable with the decisions we make in enjoying life to the fullest.

He is President of the National African American Speakers Association/Chicago Chapter; a member of the National Speakers Association; Professional Speakers of Illinois; Toastmasters International; a 1999 Pinnacle Award recipient; and 1999 District 30 Toastmaster of the Year.

*WORKSHEETS*

In August 1996, Sporty finished as one of the Top 9 speakers in the world at the Toastmasters International - World Championship of Public Speaking.

This evening, he will speak with us about Presentation Skills For Professionals -- physical and verbal mechanics that impact our ability to control our audiences and ourselves. Sporty will begin our session with one of his original poems \_\_\_\_\_.

Please join me in welcoming -- Sporty King.

# Core Area 6

## Key Words/Glossary

### Glossary of terms

Bio – a line-by-line listing of your accomplishments

Podium – a dais especially for an orchestral conductor; Lectern

Gestures – movements that signal, or extend your words

Communication styles – ways of exchanging information or opinions

(18-24) point (type) – the size of letters used

After-dinner speaker – person who delivers a speech at a banquet

*“Beacon of Light”* - that person who is sitting there shaking their head, nodding approval, smiling, staring and just totally connected to what you’re saying

Monotone delivery – a succession of syllables, words, or sentences in one unvaried key or pitch

Feedback that distorts – crackling sounds or static created by a microphone

## KEY WORDS/GLOSSARY

Lavaliere - wireless microphone

*“Throwing it to the Audience”* - see if anyone else “... might like to tackle [a certain question]?”

Lectern – a stand to support a book for a standing reader

*Make-a-point conversations* are suspended moments in time where you freeze your attention to one person as you complete your thought

*Needing* (kneading) the podium or lectern. - leaning heavily on the podium can give the appearance of your being incapable of supporting yourself... and (subliminally) your point of view.

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Speaking For Results®  
200 W. 90<sup>th</sup> St. #9G  
New York, NY 10024-1267  
212-580-7406 Fax 212-580-0957  
Web: [www.SpeakingForResults.com](http://www.SpeakingForResults.com)  
E-mail: R@SpeakingForResults.com

Willie Jolley, CSP  
Willie Jolley Worldwide  
5711 13<sup>th</sup> St. NW, Suite 100  
Washington, DC 20011  
202-723-8863 Fax 202-722-1180  
Web: [www.williejolley.com](http://www.williejolley.com)  
Email: willie@williejolley.com

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